

AUGUST-SEPTEMBER 1966

# HAMMOND TIMES

**UMMER  
MPHONY  
ESTIVAL**

**JULY - AUGUST**

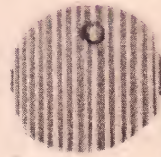
**HEIFITZ**

THE  
CONCERTMASTERS  
WILLIAM  
CAVONIA (LEFT)  
THIS SUMMER



**OPERA**

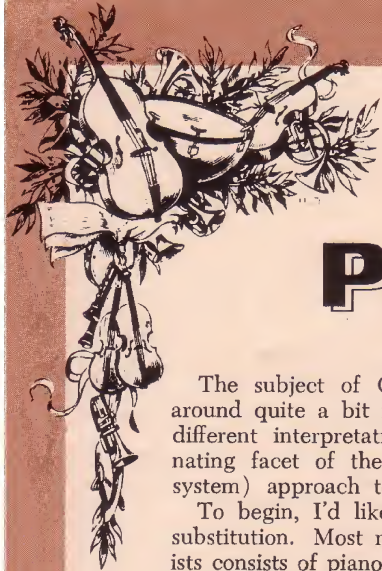
**BOX OFFICE**



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FOR THE SEASON

AUGUST





# Part 1

The subject of Chord Substitution has been kicked around quite a bit in teacher/student conversations and different interpretations have been given to this fascinating facet of the modern keyboard harmony (chord system) approach to playing popular organ music.

To begin, I'd like to clarify my conception of chord substitution. Most music used by "chord system" organists consists of piano sheet music (only the vocal line and chord symbols are used) and single note melodies with chord symbols.

In the majority of cases, especially true in older music, only a minimum number of chords are used and then the chords are the simplest ones the arranger could find to permit and encourage the organist with limited knowledge to perform the piece.

At first, the student is pleased with this simple material and considers himself fortunate to be able to produce as much music as he does. But, in a relatively short time, exposure to the ideas of a modern organ teacher and the harmonies used by professional organists make the student dissatisfied with the simple chords shown. A desire is created to add or *substitute* other chords for the original chords and that is when the subject of chord substitution enters the picture.

Chord substitution then becomes the act of altering the steps of the indicated chords; using entirely different but related chords in place of the original chords or simply using additional chords in the accompaniment to either provide better harmony for the melody notes, or to add a new dimension of interest by changing the conventional harmony in order to pique the ear of the listener.

Many students are given chord arrangements by modern teachers who have used their knowledge of advanced harmony to arrange a melody with modern chords not shown in the original composition. However, more often than not, the student doesn't know how to form the chords without their being spelled out by the teacher, or how and why the modern chords are being used to

enhance the simple melody line. This, in itself, is not learning chord substitution, but even this form of exposure leads to some degree of absorption of the material, if not the underlying mechanics of how it is done.

When the student has the ability to pick up any popular piece of music and play it reasonably well, with correct chords and appropriate rhythm accompaniments, then it is time to consider "dressing up" the arrangement with new sounds in the accompanying harmonies.

Since it is necessary for the student to be able to play the five basic chords of Major, Minor, Augmented, Seventh and Diminished Seventh in all keys (see CHORD CONSTRUCTION MAGIC pub. by Pointer System, Inc.) before attempting additional chords, I will assume that the reader has this knowledge as we progress further.

Instead of dealing with abstract chord situations and possible chord substitutions (material I plan to cover in future articles) I'd like to deal with chord substitutions related to the five basic chords.

# Chord

First, the simple Major chord is avoided by the advanced player of popular music as, regardless of the registration and vibrato used, there is a suggestion of the liturgical or church sound.

In place of the simple Major triad, use the Major Sixth chord which is a "must" in modern music. My rule is that you can and you should use a Major Sixth chord wherever a *simple* Major chord is indicated. I stress the word "simple" because the overly simplified chords in much of the music ignore the melody notes to the extent that both the 7th and 9th steps of the scale are shown with a simple Major chord symbol.

The student must be taught to examine the melody and determine what steps of the scale are being used. Then the proper chord can be "substituted" for the one that is technically incorrect.

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# HAMMOND TIMES



**ON THE COVER:** Late summer. The concert box office is closed, the great musicians on vacation. It is a time for the younger musicians, whose names someday may be on the posters inside.

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## CONTENTS:

Chord Substitution, Part I, by Bill Irwin.....	2
Do You Have an Inner Ear?, by Randy Sauls.....	5
Record Report .....	7
Arranging Workshop, by John P. Hamilton.....	8
Variety and Vitality, by Ted Branin.....	10
Music Reviews, by Porter Heaps.....	11
Fun at the Hammond, by Orville R. Foster.....	12
Beginner's Corner, by Mildred Alexander.....	14
Music's Most Memorable Moments.....	Back Cover

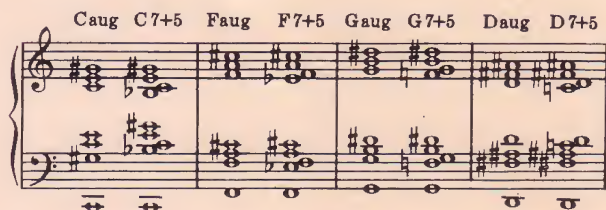


For example, if the melody note is "B" and the indicated chord is a simple C major . . . the chord symbol is wrong and there will be a clash between the note "B" (the natural 7th step of the scale) and the C major chord (which contains the Root or 8th step of the scale). The proper C major chord to accompany the melody note "B" is the C Major *Seventh* chord, which contains the natural 7th step of the scale. Usually, the Root is omitted in a Major Seventh accompanying chord and is played in the bass.

In the case of the natural 7th step melody note, the Major Sixth chord is specifically avoided as the use of both the Root and 6th step with the 7th step melody note creates additional discord.

However, when the melody note is on the 9th step of the scale, for example: melody note "D", C Major chord indicated, then it is possible to use the C Major Sixth chord but with the addition of the 9th step. (C6 9) If you have studied Ninth chords, you know that you should

There is a simple substitution used in place of the plain Augmented chord. The addition of the flatted 7th step changes a simple Augmented Chord into a Seventh Chord with an Augmented 5th step (or commonly misnamed, an Augmented 7th Chord). This chord has a richer sound than the simple Augmented and usually, in voicing the chord (placing the steps of the chord into position on the keys) the player tries to place the flatted 7th step apart from the augmented 5th step. This is called using the Inverted 7th.

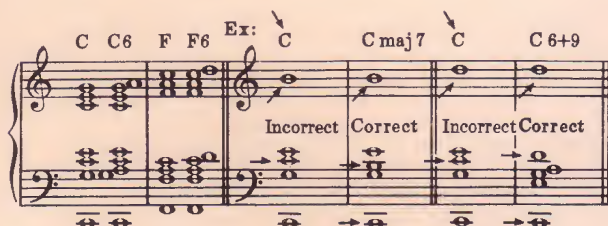


# Substitution

BY BILL IRWIN

omit the Root (8th step) in the chords on the manuals and play it in the Bass.

To form a Major Sixth chord, play the Major Triad (1st, 3rd and 5th steps of the major scale) and add the 6th step of the scale. The 6th step is one whole tone (step) above the 5th step. (See CHORD CONSTRUCTION MAGIC)



Next, the Minor chord is treated the same way as the Major . . . that is by adding the 6th step of the scale. All Minor chords in popular music sound richer when played as Minor Sixth chords, except when the melody indicates that the correct accompanying chord should not have been a simple Minor chord.

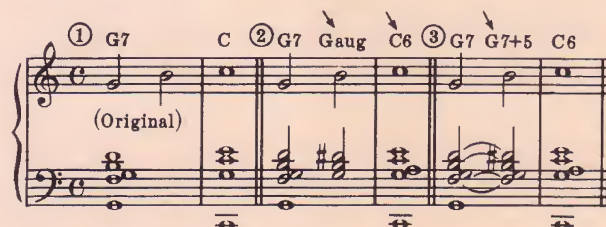


In dealing with the Common or Dominant Seventh Chord, there are two simple substitutions that are often used.

First, a more modern sound is created by using the common Ninth chord in place of an indicated Seventh chord. (Ex: C7 . . . use C9; G7 . . . use G9) In theory, this works fine every place except when the melody is on the Root of the indicated Seventh chord. However, the sophisticated ear not only tolerates the Ninth chord played against the Root, but enjoys the resulting dissonance.



Secondly, if the melody note is *not* on the 5th step of the indicated Seventh chord, then you can often substitute the simple Augmented or the richer Augmented Seventh chord (the Seventh chord with a sharped 5th step) before moving on to the next chord, preferably a Major chord.



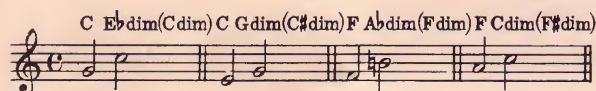


Finally, when the chord symbol is a Diminished chord (not a three part Diminished Major Triad, but a four part Diminished Seventh chord) there are two substitutions to consider . . . one a bit "further out" than the material we've used up to now.

First, it is necessary to determine whether the indicated Diminished chord is the true chord or if it is named with a different Root to indicate to the player that a special pedal note is to be played. For example, there are only three actually or physically different Diminished Seventh chords. The chord of C Diminished is spelled or played exactly the same as E $\flat$  Dim., G $\flat$  or F $\sharp$  Dim., and A Dim. Therefore, if an arranger wished the organist to play a C Diminished chord with an E $\flat$  pedal note, he would indicate an E $\flat$  Diminished chord instead of the original C Diminished.

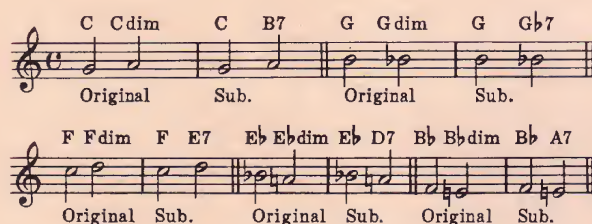
The following may be an over-simplification, but for the sake of brevity, let me give you this rule of thumb for determining the true name of a Diminished chord.

Usually, the Diminished chord that follows a Major chord is related to the Root of the Major chord in one of two ways. The Diminished chord is either built directly on the same Root or built on the Augmented (sharped) Root of the preceding Major chord.



If that bit of knowledge is understood, then we can examine this substitution:

In place of an indicated Diminished chord, it is often possible to use the Seventh chord of the Root one half tone below the Root of the Diminished chord. Example: C Dim., use B7 . . . G Dim., use G $\flat$ 7 . . . F Dim., use E7 . . . E $\flat$  Dim., use D7 . . . B $\flat$  Dim., use A7.



The reason for the necessity of knowing the true Root of the indicated Diminished chord is obvious and quite important. If the correct chord is C Diminished and an E $\flat$  Diminished chord is shown (for the sake of indicating the better bass pedal to play), the player might casually try to substitute the half tone below E $\flat$  which would be D and the result would not be a Seventh chord but a Flatted Ninth chord. The substitution of the Flatted Ninth chord is discussed next.

Again, depending on the melody notes, it is possible to substitute a Flatted Ninth chord in place of an indicated Diminished chord. (Note: The opposite is quite often used in chord symbols. That is the use of a Diminished chord where the correct chord would be a Flatted Ninth chord. The spelling of every Flatted Ninth chord (also called a Seventh chord with a flatted 9th step) is exactly the same in the hand as some other Diminished chord. Only the Root in the Bass is different.

For example: The chord of D7 $\flat$ 9 is spelled F $\sharp$ , A, C, E $\flat$  with a D in the Bass. The better known chord of C Diminished is spelled identically the same in an inversion, F $\sharp$ , A, C, E $\flat$ , so in many instances, the writer or arranger will use the better known Diminished chord in place of the more harmonically desirable Flatted Ninth chord.)

The use of the Diminished chord to simplify the original Flatted Ninth chord can often be found following an indicated Seventh or Ninth chord.

Determining this substitution in the music is a bit advanced. However, the reverse substitution, using the Flatted Ninth chord instead of the indicated Diminished chord can fairly easily be determined and is more interesting.

To substitute a Flatted Ninth chord in place of an original Diminished chord, use the same chord or spelling on the accompanying manual, but substitute the new Root that is *one half tone below any one of the steps of the original diminished chord!* A choice of four different chords!

Example: The original chord is C Diminished. Played in a common inversion, it would be spelled, from left to right, F $\sharp$  (G $\flat$ ), A, C, E $\flat$ . Now, for the new substitute Root in the Bass, choose either F natural, A $\flat$ , B natural or D. The resulting chord would then be either F7 $\flat$ 9, A $\flat$ 7 $\flat$ 9, B7 $\flat$ 9 or D7 $\flat$ 9.



This material has covered some of the chord substitutions related to the five basic chords.

In future articles, I plan to discuss chord substitutions based on chord progressions and chord alterations.







DO  
YOU  
HAVE

AN INNER EAR?

BY RANDY SAULS

**T**he title of this article refers to a question that has bothered many organ owners. Even though the answer requires only a three-letter word, it would take more than the space ordinarily allotted a Hammond Times article to explain that the answer is: "YES!"

Most people have no idea what the "Inner Ear" actually is. Usually they think of it as something that Beethoven had, or as an automobile accessory like air conditioning, an automatic shift or a light on the rear bumper which shines only when you're in reverse. A large number won't even be curious.

#### WHAT IS THE INNER EAR?

For present purposes this is a *musical* and not a *medical* term. Anyone can see a newspaper headline something like: "LINDBERGH LANDS IN PARIS" and know what it means. You don't have to *say* the words to know what is meant, do you? You can read the headline and know what happened; you can *hear* it without having it said aloud. The information is *heard* by your inner ear. Musically, your inner ear *can* hear, and this doesn't require originality. Neither does it require "talent," which so many feel they lack. Actually it is an acquired *craft* rather than something with which you are born.

If you know something and wish to speak or write it, you can *hear* it before you do either. This is the meaning of the titles of the THINKING ORGANIST and the THINKING MUSICIAN texts. Following these books and "listening" to their theories will remind you to *listen* to what you are reading as you learn!

#### CAN YOU HEAR MUSIC THIS WAY?

"Hearing" the theory as you figure it out is not only difficult but in most instances impossible. Experience with hundreds of students has proven that most of them try to sing what they are learning to hear. Usually their voice is not of singing caliber and the result trails off into notes of another key giving the ear a completely wrong pitch. If you cannot produce the correct pitches with your voice, permit your inner ear to *hear* them as it sings to you! If you are not able to hear it in this manner right at first, then play it on the keyboard—just the phrase on which you are working. After the phrase becomes established in your inner ear you can hear it plainly without its being played. Many performers "practice" this way. This is also the way they can play something they haven't ever heard before. "Just hum a few bars—." Psychology says we *know* everything we've ever heard. It remains in the subconscious mind. Your inner ear can cause its "recall" if you care to develop it.

Unfortunately there are a few who play without any knowledge of how their playing sounds. Have you ever heard anyone play a tune in the key of E flat, accompanying it with C and G alternately in the pedals? Occasionally they'll play F if they happen to miss the G pedal. They'd rather die, even before making that pastdue payment on their insurance, if they knew how it sounded! It isn't that they *can't* hear, but that they don't bother with noticing what they hear!

#### CAN'T EVERYONE HEAR THE MELODY?

Unfortunately but decidedly NO! Most people feel that they can. In spite of being able to recognize a melody when it's played they cannot mentally hear it unless it is played *aloud* for them. They couldn't tell you when an interval goes upward or downward. It is also surprising that they are not aware when a note repeats instead of moving to some other note! These are only a couple of the things people don't notice when they play with a slab of music *constantly* in their face. They can't expect to hear it unless they can learn to hear it when it's *not being played aloud*!



## WHY ISN'T THIS BEING TAUGHT?

The answer to this question, if treated with integrity, would offend more people than it would help! The problem lies wholly with the one who is learning. Students usually expect to play a complicated selection after their first lessons and feel that something is being kept from them if they are not given some hopelessly complicated "arrangement" before they are able to play "Mary Had A Little Lamb."

## HOW CAN I LEARN THIS CRAFT?

There are numerous books on ear training but it is hard to find one which will explain how educated musicians (who are often guilty of playing by ear) use it to do so! We are not born with a musical inner ear but learn to develop one just as we develop the ability to read and write. The ordinary texts on "ear training" are usually quite excellently designed but they leave a lot to be desired.

Any of us can recall the simple melodies we've heard for a lifetime. The fundamental route to learning is the backbone of understanding and vice versa. Are you too sophisticated to remember the melody of number one on the nursery school hit parade?

### "FRERE JACQUES"

Line Number:

- #1 *Fre re Jac ques, fre re Jac ques,*
- #2 *Dor mez vous? Dor mez vous?*
- #3 *Son nez la ma ti ne, son nez la ma ti ne,*
- #4 *Ding dang dong, ding, dang, dong!*

Each syllable requires its own particular note and these are underscored. *Hear* each separate note as you read the words. Let your inner ear *sing* the tune to you! Allow your inner ear to work! Singing aloud is fatal! Don't bother about which key you are hearing since they all sound alike to the inner ear unless you have absolute pitch. Anyone can *learn* relative pitch. Our purpose is to show you something that *anyone* can accomplish without having to be born with a special mental fixture most of us don't seem to have!

## WHAT ARE THE NOTES IN "FRERE JACQUES"?

Line #1 (Frere, Jacques—etc.)

Given the starting note of C for the first syllable, can't you *hear* that the second note or second syllable is the second note of the C scale? The word "Jacques", two more syllables, continues the scale except for the *last* one! Without playing it you can *hear* it return to C, the starting note, can't you? If you pay any attention to what your inner ear is trying to tell you, there is no problem in knowing the tune's notes!

Line #2 (Dormez vous—etc.)

Can't you hear which note should be on the first syllable of "dormez"? Let it follow the scale in your inner ear and you'll know its notes. There are only three, then a repeat of the same three!

Line #3 (Sonnez la matine—etc.)

Don't guess at which note the first syllable "son" should be. If you grab a note, it will more than likely be the wrong one. Listen to it first and you can hear that it is one step higher in the scale from the last note of line #2! Then it simply follows the scale line up, then down for the balance of the phrase.

Line #4

Since this phrase takes a *downward* direction, it might be better to read through the words first. If you cannot determine the note for the second syllable, refresh your conscious ear by playing the scale *downward* from C to C. If your inner ear cannot determine the second note, count scalewise (down the scale) from C to the lower note or from "Ding" down the scale to "Dang"! Unless you're minus a finger on the hand you're using for counting, you've got it made.

## WHY DOESN'T EVERYONE USE HIS INNER EAR?

Strangely enough many people use their inner ear and don't realize it. Thousands of musicians both professional and amateur could neither play, sing, compose nor arrange if they didn't. Those who think they play "just for fun" and don't bother learning anything about what they are doing are missing the most fascinating part of music! Content to ignore it because they think they're not "talented," they miss out because they won't try to understand. It isn't very bright to ignore the greatest pleasure in music by denying an inherent gift which everyone possesses.

## IS THERE A PUBLISHED BOOK ON THE INNER EAR?

There are many but you have to *read* them to "hear" with your inner ear what they are trying to tell you. All of Instructors' Publications' books promote the use of the inner ear by outlining theories requiring its use. Many owners of the Thinking Organist and Thinking Musicians texts have written letters expressing interest in this approach to learning music. Students, themselves, seldom realize the pleasure they could get from *learning* music instead of learning to *read* what someone else wrote for them to play. They always insist that they "learn quicker" that way!

Music Publishers are in business to make a profit or we wouldn't have so much fine music available. Instructors' Publications\* would produce some books solely on the inner ear if there were any indication that people would like to own them. The material is already prepared and has been tested on various types of students. Your indication that you would like to own such a book does not necessarily mean that you are obligated to purchase one but that you wish to learn more about this seldom taught phase of music. So if you "really care" enough to drop us a card or letter expressing interest, production will begin immediately upon hearing from enough music lovers!

\*Instructors' Publications  
Music Texts of Integrity  
17410 Gilmore Street  
Van Nuys, California 91406



# RECORD

In this album, Ethel Smith makes these hit-show selections as exciting as an opening night. As always, Ethel Smith captivates you with her remarkable proficiency in keyboard calisthenics plus her intuitive knack of employing perfect styling to make each number sound as fresh as tomorrow. No matter what your taste in music, you will love *The Sound Of Music*, *Do-Re-Mi*, *'Till There Was You*, *Small World* and many more.

## ETHEL SMITH ON BROADWAY

Ethel Smith at the  
Hammond Organ  
Decca

DL-8993



If this first album is a criterion, Mike Reed has a long and successful career ahead of him. At nineteen, Mike already displays the style and versatility of a long-time professional by performing some challenging arrangements in a smooth and effortless manner. This album should be of special interest to those of you who study and play popular organ music, as it proves again the varied sounds one person can create at the keyboard. *Girl From Ipanema*, *Satin Doll*, *Ebb Tide*, *Night Train*, and *Caravan* are a few of the fine selections offered.

## MAKE IT WITH MIKE

Mike Reed at the  
Hammond Organ  
Carellen

#4730

Hammond  
Organ Studio  
1849 Beall Avenue  
Wooster, Ohio



As many of you already know, Hal Shutz is one of the finest organists in America. He possesses a *rappor*t with the instrument and the music that makes for a truly extraordinary listening experience. Hal has that special something that makes every selection something special. And, with this album, you'll never hear the Hammond Chord Organ sound more lovely and impressive. On this recording Hal Shutz exhibits his great talent with such beautiful numbers as *I'll Remember April*, *Love Is A Many Splendored Thing*, *Lisbon Antigua*, *Ecstasy Tango*, *Tabu*, and more.

## ORGAN AND FIRE LIGHT

Hal Shutz at the  
Hammond  
Chord Organ

CL-906



# REPORT

BY THE EDITOR



# Arranging Workshop

*Here's an opportunity for you ambitious students and performers  
to analyze and play an arrangement  
conceived by the Dean of Hammond organists, Milt Herth.*

BY JOHN P. HAMILTON

Thus far you've had arranging examples, for this project of the ARRANGING WORKSHOP, that have ranged from hymns to modern classical styling. Now, Herth who, because of his early association with theatre pipe organ performance, might be expected to do an arrangement in that idiom, has instead, devised a superb imitative instrumental adaptation that is truly an artistic job. His instrumental concepts are so effective and consistent that you could transcribe the work, practically note for note, for a medium size dance band. Milt conceives the original solo melody to be played on an E $\flat$  alto saxophone so he changed from the original key of F to the key of A $\flat$  so the melody will be in a better range for the instrumental imitation. (When this concert key of A $\flat$  is transposed for E $\flat$  alto saxophone, the part would be written a major sixth higher and in the signature of F.) The right hand of the organ part, played on the Swell manual, would be written, as indicated, for muted trumpets.) If scored for B $\flat$  trumpets the notes would be written a whole tone above their true sound and in the key of B $\flat$ .) The left hand part played on the Great manual, would be played exactly as written for four trombones. The countermelody to be taken by the first trombone without mute in order to produce an O vowel sound, and the crisp, after-beat chords played by the other three trombones should be muted so as to sound a combination A, E, vowel that matches the muted trumpets. The Pedal part transcribed for string bass would be written an octave higher so that the bass player would sound exactly the same as the organ bass part. The unique feature of Herth's innovation is this realistic development of orchestral imitations, and although the explanation seems to be rather "wordy," the appreciation of Milt's accomplishment compensates for any effort required to understand his work.

Everyone who studies organ is made aware of possibilities for imitating sounds of orchestra instruments, and also of thinking instrumentally so that the registers employed will be consistent with the instrument used and so the style might reflect the production techniques of that instrument. A most common practice when attempting to imitate orchestral sounds is to produce a lead or solo part as, for example, a clarinet, and then to accompany this sound with a chordal background of reduced volume so that the instrument imitation may be recognized. The accompaniment is often a variation of a well balanced diapason. Then too, some of the instrumental effects one hears are solely for the purpose of assuring contrasting qualities between manuals, as brass and string or flute and string, with no attempt being made to restrict vibrato, range, or style, to conform to the possibilities for realistically imitating orchestral music. Rarely does one find the degree of refinement of orchestral styling that is exhibited in this example.

When you play Milt's arrangement you'll notice that the right hand plays a typical brass "riff" figuration developed into a four-measure pattern that is maintained throughout the selection. The fingering in the third measure may be efficiently done with the hand held in open octave position using 2nd, 4th, and 5th fingers on the first chord, and 1st and 2nd fingers for C and E $\flat$ . Then, retain the octave stretch as you move down to B $\flat$  with 5th finger for the E $\flat$ 7 chord on count three. The flowing countermelody and the staccato after-beat accompaniment written for the left hand, is a first-rate exercise for improving one's legato (smooth and connected) technique. The legato character of the countermelody can be produced, while playing the staccato after-beats, only by very careful and judicious fingering. Begin with the 5th finger on E $\flat$  and the 4th, 3rd, and 1st fingers on the after-beat staccato chord. Since the 4th, 3rd, and 1st fingers release immediately for the staccato effect, the 4th finger is ready for the countermelody G $\flat$  (fourth count), and then the staccato accompaniment with 3rd, 2nd, and 1st fingers. Let the 4th finger hang on after the staccato chord and slur down to F with the 5th finger (first count, measure two), then cross the 4th finger over the 5th for the legato move to E. The Pedal part is an imitation of a string bass played pizzicato (plucked) which, although neither staccato nor legato, is nonetheless separated and therefore, is best played with the left foot only.

Take a graceful retardando, as indicated, in next to the final measure, and interrupt the sound very briefly (denoted by short double slanted lines) preceding the third counts in each of the last two measures. The vibraphone effect, on the final chord, is done by a quick shift to pre-set B (Swell manual) which should be set for percussion, normal, slow, second (Registration listed below). The easy place to shift to B pre-set is at the eighth note rest at the beginning of the last measure. Play both hands on the Great manual until the third count where you take the short pause (marked ||) before the third count, then play both hands on the Swell manual—"Kick" the volume pedal and do a quick fade like a bell. The Vibe sound is realistic and a very beautiful ending for this effective arrangement.

Registration requirements, because of brass imitations for both manuals, are limited to the use of Reed qualities only. Herth suggests 00 4685 300 in Swell (set on B $\flat$ ), which is an old sax-horn sound (almost oboe quality) which, in the range used here, is an excellent trumpet trio registration. His suggestion for the Great manual is a clarinet quality with 00 7380 530 that in the range employed, is similar to a pipe organ Cromorne and works well for the desired brass effect. Although both Swell and Great registrations are effective with a VI vibrato, the very best instrumental imitations would re-



# Arranging Workshop

SLOW 4 beat rhythm  
Solo Eb Alto Sax.

MILT HERTH

Quasi Muted Brass

Flowing Countermel.

Steady Rocking Beat

*sempre*

*rit.*

*rit.*

*rit.*

Perc.  
Bell  
Fade

(Both Hands  
on Sw.)

sult from elimination of vibrato in Swell and use of VI only in Great. The Vibe effect, on the last chord, is obtained with 00 8400 000 set on the B key for percussion as previously explained. A balanced Pedal may be registered as 65 or, for precise string bass definition, you may use 56 or even 66.

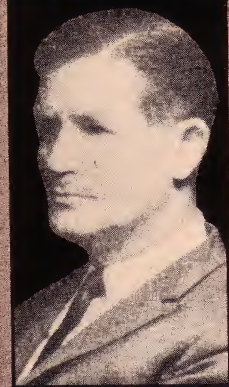
The quality of Milt Herth's work reflects the thoroughness of his musical background and extensive experience. He graduated from the American Conservatory of Chicago back in 1926, has been a featured soloist for the old Paramount Theater Chain, and, as far back as 1935, was using the first model of the Hammond Organ for radio programs over stations WIND and CBS. He has always had an interest in making the organ sound like a full orchestra and certainly no one could accomplish this purpose more effectively than Herth has in this illustration.



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# Variety and VITALITY

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CHORD  
ORGAN  
PLAYING  
TIPS

BY TED BRANIN

Do you feel at times as though everything you play sounds too much alike? Don't be dismayed if you have entertained such thoughts, for many people have reached this point and then have surged forward by discovering and using many ideas which add variety and vitality to their playing. There is a lot that *you* can do to revitalize your music.

We must realize at the outset that the essential difference between popular and classical music is embodied in the fact that the performer of popular music should and does create a lot of his own ideas at the time of performance regarding interpretation, and they should be played as the composer indicated. The main problem with the performance of popular songs is that all too often, the player doesn't have enough ideas about what to do to create any individuality in his playing. Such creation is the product of experience and much experimentation with specific ideas, ideas constituting many little changes which can be made even though they are not indicated in the music.

Before you delve into any changes to make in a song, examine your playing carefully, and decide whether you can play the standard beats in 4/4 and 3/4 time in a positive, steady manner. If not, you should review these skills. No amount of fancy work will cover up a poor beat! (See your *Owners Playing Guide*). Go through many songs just as written with a steady beat for review.

If we are going to make any changes, we must find places where these will work out well. The best locations are at the end of phrases, or exactly half way through any phrase. Nearly all popular songs are 32 measures long, comprising four 8-measure phrases. A change at the end of every phrase might be too many, but a few here and there will add up to a more interesting sounding selection. Let's try the following ideas on many songs, playing each one through several times.

**OCTAVE CHANGES.** Change the melody quite frequently to an octave higher. The majority of your songs are written in a good vocal range which is too limited for the organ. Move the melody up or back freely.

**TONE QUALITY CHANGES.** The convenience of having the tablets right over the keyboard makes quick tonal changes quite easy to manipulate. Concentrate chiefly on changing any of the three center white tablets and the *woodwinds* tablet. Additional differences in sounds can be made by using the percussion tablet or by changing any of the five white tone quality tablets at the right end. Also, don't ignore the vibrato tablets for some interesting contrasts.

**SINGLE, DOUBLE, & TRIPLE NOTES.** Play a melody line of single notes for one phrase, then add some harmony under the melody in the next phrase. The harmony notes will be notes of the chords being played with the left hand. Any chord chart will tell you what these notes are when they are not included in the music. Many books for the larger Hammond Organs have very full right hand parts, and these can be used on the Chord Organ because they usually include the chord names.

**BEAT versus NO BEAT.** Many smooth selections sound great without a beat as well as with one. A smooth beat adds vitality, especially following a phrase or a whole chorus which has been played with sustained chords & pedals. In addition to this, contrasts in any beat can be made merely by using different settings of the first and third black tablets at the left end without changing the manner of playing the beat. This is another case where the automatic features of the Hammond Chord Organ do the work for you!

**CHORDS versus NO CHORDS.** A brief stopping of the chords and pedals often is a welcome contrast. Many melodies start with less than a full measure, and as you may have observed, such notes are usually unharmonized. When this occurs later in the song, these beginning notes of any phrase can be played in the same way—no chord, no pedal. Just lift your finger off the chord button while playing these "pick-up notes".

**VOLUME CONTRASTS AND ACCENTS.** Most people need to put more expression into their music. Without some expressive changes of volume a song can sound flat and dull. Expression can be injected easily with a little applied thought as to how you would sing a song. Move the volume control to match these natural ups and downs in the volume. Specifically,—when the melody is working its way upward in a phrase, the volume should be doing the same thing, and similarly, the volume usually decreases as the notes work downward. Gentle changes of volume are pleasant to hear in a smooth selection, and quick sharp contrasts are delightful in a snappy tune. Don't be reticent to snap the volume up and back now and then to produce accents on a lively song. Being too conservative in playing popular music can lead to dullness!

If you start using these suggestions one at a time, and then later start combining them, you are bound to be lifted out of that feeling of sameness in your playing and you find that your music has vitality and variety that you never thought possible!



### LEFT HAND PEDAL CHORD PROGRESSIONS

by Walter Stuart

### HAMMOND ORGAN DRAWBARS AND HOW TO USE THEM

by Walter Stuart

Charles Colin \$1.50 each  
Two very useful folios. The first book gives you 29 left hand and pedal chord progressions in each of the six most used keys. Each progression is given in three positions to illustrate the movement from one chord to another by using the inversions closest to each other, with the common notes tied together. A good practice folio for perfecting left hand chording. You'll find the drawbar book helpful. Besides giving a brief account of the theory of drawbars, Mr. Stuart includes pages and pages of lists of combinations for all purposes—pipe organ style, church, melodies and accompaniments, novelties, etc. His collection of forty-four complete registrations for pipe organ, Hammond Pre-Set, and Hammond Spinnet is interesting and will help you duplicate pipe registrations on the drawbars.

### HAPPINESS IS

Mills Music, Inc.

\$2.00

Very simple arrangements of familiar hit tunes. I'd pay the two bucks just for the seven pages of pictures of the artists who made these tunes popular. Here is a list of the contents and the name of the artist whose picture is included.

*It Takes Two*—Bobby Rydell

*Little Drummer Boy*—Burl Ives

*Sleigh Ride*—Al Hirt

*Organ Grinder's Swing*—Jimmy Smith

*Happiness Is*—Ray Coniff

*Say Something Sweet To Your Sweetheart*

—Teresa Brewer

*You've Got Your Troubles*—The Fortunes

*Millions Of Roses*—James Darren

*Never Dreamed I Could Love Someone*

New—Kay Starr

*Little Drummer Boy*—Pattie Page

*Millions Of Roses*—Steve Lawrence

### DAVE COLEMAN ORGANIST'S LIBRARY

Book One Songs of Love  
Book Two Americana  
Book Three Waltz Favorites  
Book Four Rhythm Favorites  
Book Five Melodic Classics  
Book Six Early Folk Ballads  
Book Seven The Concertos  
Book Eight Devotional  
Book Nine Spirituals  
Book Ten Neapolitan Love Songs

Dave Coleman Music, Inc. \$1.50 each  
Ten 32-page folios of simplified arrangements for all organs which contain, in all, sixty-one easy, big note arrangements of some of the world's finest music. Everybody is familiar with his series of "Easy Organ Solos," twelve books, which we have been using for some years. These folios are done in the same simple style of arranging, and for the same grade level. Of special interest is the fact that all of the music is different, there are no rearrangements of pieces in the earlier series. The books should enjoy a terrific sale. The complete series would make a fine gift item.

### RADIO CITY ALBUM VOL. 2 1st YEAR IN MUSIC

Edward B. Marks Music Corp.

\$1.50 each

The first is a reprint of a previously published (a long time ago) folio for the Spinnet Organ, but it has been improved by the addition of chord symbols and registrations for all models of the Hammond Organ. Contains pieces like *The Breeze And I*, *Ballin' the Jack*, *There'll Be Some Changes Made*, etc. The "1st Year In Music" book looks like beginning piano music with an added pedal. Because of this, it might make a child's transition from beginning piano to the organ a little easier.

### ORGANS SOUTH & WEST

Chappell & Co., Inc.

\$2.50

Nineteen Pop/Country & Western Songs arranged for all organs by Mark Laub. Songs like *Chattanooga Shoe Shine Boy*, *Cold, Cold Heart*, *Bonaparte's Retreat*, etc. The music is rather simple to play.

### BELWIN ORGAN LIBRARY

Books \$1.25 each  
Singles .50 each

by Mary Elizabeth Clark and David Carr Glover  
Belwin Inc.

Every once in a while something comes out that is sensational. This is it! For the first time, a complete organ method is available by which the piano teacher can teach the organ with confidence! Nothing, and I mean nothing, is left to the imagination. Even explains that the organ has to be turned on and off—piano teachers don't know this, do they? Reasons for two manuals, registrations, etc. all explained clearly. In other words, ANY present piano teacher can accept organ pupils with confidence. Actually, this is the most completely organized teaching method I've ever seen.

The method starts at the very beginning and continues to what piano teachers know as grade 3. It is in four levels, Level 1, 2, 3, and 4. In each level are six books (at \$1.25 each of course) plus a supplementary book and four solo sheets. This will add up to 31 books and 16 singles. This is what makes the course so sensational—plenty of material. In addition, there is a Lesson Assignment and Practice Record Book (50 cents), a practice keyboard (also 50 cents) and flash cards.

The six books in each level are: Method Play, Manual Play, Solo Program Play, Theory Play, Pedal Play, and Organ Piano Play. The supplementary books are: Christmas Organ, Folk Songs, Pedal Melodies, Waltzes, Christmas Carols, and Masterpieces.

To cap the climax, there's a "Teacher's Guide" no price given. (Maybe you can ask for this free?) It's 63 pages long and gives lesson plans and samples of the music.

Hammond Organ Dealers who are trying to find teachers in their rural areas should by all means look into this. Here's the answer to winning the piano teacher into the organ field. My suggestion is that every dealer write to Belwin and find out what he can buy the entire series for. Salesmen for instance, can use the single of *Aura Lee* to demonstrate how one note in the right hand, one note in the left hand, and one note in the pedal can result in a complete piece of music!

To the teacher: Parents will often gripe at the cost of music. They'll go out on the town and pay \$50 for an evening, then have a tizzy over the cost of their child's music! My suggestion—sell the entire course for \$49.95 under which you guarantee no other music will be needed. Actually this is cheap. Try it some other way and you'll find out.

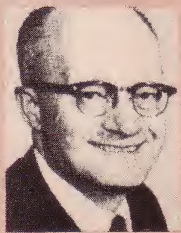
### LET'S PLAY RECITAL SOLOS

Pro Art Publications, Inc.

\$1.25

Seven classical selections neatly arranged by Ethel Tench Rogers. Some are suitable for use as church voluntaries as well as for recitals. Composers represented are Chopin, Beethoven, Tchaikowsky, Schubert, Schutt, Engelmann, and Mendelssohn.

# Music Reviews



BY PORTER HEAPS

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

### INDEX TO PUBLISHERS

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Dave Coleman Music, Inc., P.O. Box 230, Montecano, Washington 98563

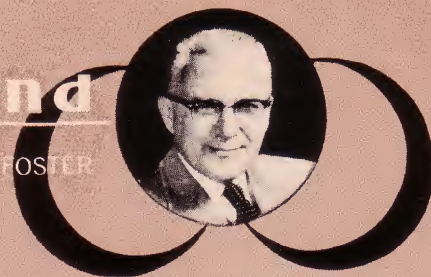
Charles Colin, 315 W. 53rd Street, New York

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Pro Art Publications, Westbury, L.I., New York 11590





# TRANSPOSING

## PART 1

One of the most satisfying achievements of organ playing, both to the performer and to the listener, is an organist's ability to transpose well. Transposition is the ability to play a composition in one or more keys other than the one in which it is written. What is the purpose of transposing? Why not let the number remain in the original key and let it go at that? Are you satisfied with an ordinary cotton dress, or ordinary business suit, without any personalized adornments which would make it feel and look "more like you?" Listen carefully to the beautiful arrangements of Montavani, or Kostelanetz, or David Rose, or any of the other fine orchestral arrangers, and see what they do to a simple melody line . . . see how they "dress it up" and add to its original charm. Isn't it exciting to hear a beautiful arrangement of *Smoke Gets in Your Eyes*, wherein the artist or the arranger has taken the lovely melody and changed the rhythm, varying from a quiet 4/4 to a swirling waltz . . . then on to a beguine rhythm, and finally crowning the whole beautiful production by changing it into another key?

You who have Hammond organs are indeed fortunate; you can not only change tonal colors to thousands of variations by the intelligent use of the wonderful Hammond tonebars . . . but when you create unusually brilliant effects by well-placed modulations and transpositions, then indeed you realize that Hammond is the Rolls-Royce of the industry. Let's consider this matter of transposition.

Why transpose? Each key has its own personality, the same as each person you know has *his* own personality. You admire one of your friends because of his or her "warmth" of personality; another for his fine sense of business acumen; you have chosen another friend because of his or her ability to "sparkle". . . to present a scintillating viewpoint on perhaps almost any subject. So it is with keys. You hear a tune played in the key of C; it sounds fairly well . . . but try doing it in the key of D (with two sharps) and you will find that the tune takes on more sparkle and shimmer. You can do a composition in the key of E with its four sharps and it is pretty brilliant. You like the *urgency* of the added number of sharps . . . yet if you want to play this number more slowly and make it more of a lullaby-type of thing, you would add more and more FLATS, which is a sure way of accomplishing that result.

The more sharps that are added to a key signature, the more brilliant the tone becomes; the more flats you use, the softer and sweeter will be the result. Extensive laboratory experiments have proven that we are much more sensitive to the *key* in which a number is played than we might suspect. So choose well the key in which you want to play a number. Get away from the *tiresome* keys of C, G and F. That was OK for you when you were just beginning to play, but now that you have advanced, it is high time for you to take on a more attractive sheen to your playing by learning to transpose the number you are doing into several keys, and then reaching a decision, use the key you feel will give just the correct response in your listener.

In this series of two articles (we could write a whole book on it) we shall divide our subject-matter into six different thoughts, all of them important. If you follow carefully and do a considerable amount of work on each phase, you will have learned to transpose well. The divisions will be:

1. Analyze the composition to see what type of melody line it is.
2. Know the relationship of each melody note to the scale in which it is written.
3. Why you must learn to do musical RAPID ADDITION.
4. Learn simple transposition first; ONE full step up.
5. Transposing the *left hand chords* one full step up.
6. The completed transposition; variations and additions.

Follow carefully each step of this outline. Make sure that you *know* what you are doing, and don't depend on the slipshod habit of transposing "by ear" . . . this is perhaps a little quicker way of doing it, but it is haphazard at best and leaves the performer always uncertain as to whether or not he will be able to do *all* of it well. Here we go!

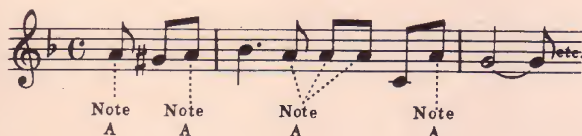
1. *Analyze the composition to see what type of melody it is.* There are *definite* connections between tones of a melody line. The composer didn't grab notes at random and hope they sounded well. No, he had a plan, and it is only wise, then, for the performer to learn *how* the composer selected this or that tone, and why he used that particular one in preference to another. Let us take the



popular composition *The Old Refrain* by Fritz Kreisler. Look closely at the melody and chord markings here revealed:



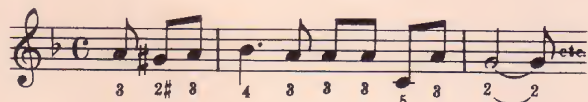
Here we find the composer has written the number in the key of F . . . the melody line starts with a bit of "noodling" around the note A (the third note of the F scale). He starts on A, then goes a half-step lower to G#, then A again, then a half-step higher to B-flat, and then back to A, which he emphasizes by using the repetition. Notice:



This particular composition has a calmness and sweetness of its own; it is not the *Hello, Dolly* type of number; neither is it a Sousa March or a waltz by Tschaikowsky. It could be, though, for it has often been played in these several styles. No, rather this is the kind of number where you hold the left hand chords, and let the melody sing. As we analyze the composition, we are inevitably led into second consideration:

2. Know the relationship of each melody note in the scale in which this is written.

Look again at the musical example above and then try to analyze more of the notes of the melody. A is the 3rd of the F scale; G# is the 2nd tone sharpened; A again is the 3rd tone; B-flat is the 4th tone . . . and then back to A the 3rd tone. If we wrote it out in numbers, it would look like this:

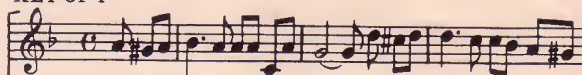


### 3. Why you must learn to do musical RAPID ADDITION.

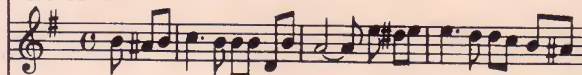
We are going to transpose, we will, in most cases, want to transpose *up* . . . very seldom, if ever, will we want to transpose down. Why? Well, we're using transposition to give a *lift* to the music . . . and a *lift* is usually considered *up* and not down! So if you are going to play a melody in another key, higher than the original, then you must learn to count rapidly and force your musical brain to become a sort of musical computer. Take the melody B C D E . . . This is the key of C . . . If you want it in the key of D you must rapidly add *one full step* to each of the notes. As a result you get C# D E F# . . . this is how it is done ! ! ! ! It's just that simple! Using the number system described above, this would be 7 8 2 3 /// the 8 would be also the 1 or root . . . if you put a short line above the 7, then you would indicate that the B before C would be *below* the note C rather than the 7th note of the C scale which would then drop down to the tonic.

Here is the melody we have been considering, done in several keys. Study this example carefully.

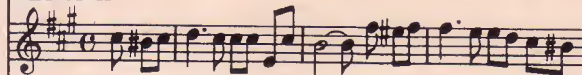
#### KEY OF F



#### KEY OF G



#### KEY OF A



#### KEY OF Bb



#### KEY OF C



Be sure to look for PART II of this article on TRANSPOSING in the next edition of the HAMMOND TIMES and you will find that, fairly soon, Transposing will hold no terrors for you and you'll be having MORE AND MORE FUN AT THE HAMMOND! !





## beginner's corner

BY MILDRED ALEXANDER

During another Concert and Teachers' Workshop tour, just completed, I had the opportunity to talk with so many more fellow organists in so many more areas. Again I discovered that too many of you are making organ playing much too difficult. *It is difficult only if you make it so*—you are still reacting to the old-time "Before Hammond" era brain-washing, that left the impression that organ playing was too hard for us plain, ordinary, less-than-genius music lovers! This is an untruth. I know whereof I speak. I do wish you would listen.

You are missing half the fun. You are working too hard, and not taking time to enjoy and listen to your own playing.

*Please take these suggestions to heart, so you can sound better and enjoy your playing more:*

**1** Don't compare your playing to that of the superb technicians Porter Heaps, Ashley Miller, Mary Jane Noble, John Kiley, Hal Schutz, Walt Janes, Mario Salvador, unless you intend to devote as much practice time as they.

Don't compare your playing with that of artists like Marie Gibbs, Jackie Davis, LeRoy Davidson, Eddie Layton, Jack Cooper, unless you intend to be a full-time career organist.

Don't compare your playing to that of your teachers like Orville Foster, Helen Metz, Audrey Lawson, Jim Coons, Mildred Stuke, Marge Hill, and other really good teachers who have shared their knowledge, and increased their own ability through this sharing.

Compare your own playing *only* with your own playing

of yesterday. Can't you find much encouragement in your progress? Can't you hear how much better you are this month, than you were last month?

**2** Please add some variety to the songs you already play. Turn the vibrato off sometimes. It sounds so good when you turn it back on. Change registrations at bridges, and always for a second chorus. You don't have to break rhythm to make these changes. Think ahead, keep counting, and change with whichever hand is free. (In my arrangement books, I always give you a rest or two, in which to change registrations.)

Below is a list of quick, easy registrations we teach, using all "8s" on the drawbars, so you don't have to stop and search for in-between drawbars.

*have a friend who's not keeping up with the times?*



Upper	Lower
88 0000 000 (00) Low, single notes, against	(00) 0088 000 (0)
00 8800 000 (00) High, single notes, or chords	(00) 8800 000 (0) (Low)
08 8800 000 (00) Single notes or chords	(00) 8800 000 (0)
" with Vib. Off makes Oriental sound	" , Vib. On
88 8800 000 (00) A Pretty Horn, single notes	(00) 8008 000 (0)
" with Vib. Off, play staccato chords for jazz	" , Vib. Off
80 8800 000 (00) All Purpose, chords or single	(00) 6
80 8808 000 (00) " , but Louder and higher	(00) 7
80 8808 008 (00) " Still Louder and higher	(00) 8
00 8888 888 (88) Violin, single notes high as possible on keyboard	(00) 8808 000 (0)
" Vib. Off Accordion, "smear" chords or single notes high on keyboard	" Vib. On
" Vib. Off Church Reeds	" Vib. Off-Church
" Vib. Off Trumpet Fanfare-Play staccato Chords, middle of keyboard	Diapason
" Vib. small or C-1 Banjo-Trill single notes, or " play rolled, staccato chords middle of keyboard	" Vib. On

**3** For variety, sometimes add percussion. In the last Hammond Times, we listed many Special Effects for all Hammond models, using percussion. Now try adding some Drawbars to Percussion tabs, just for variance of sound. For example, on the new H and E Models, add the first brown drawbar, or the first two white drawbars, or 80 8000 000 (00) to the Glockenspiel, Xylophone, Celeste, or Harp, or Marimba tabs.

On the other Hammond Models, try these percussive sounds:

Piano:	80 8000 000	Percussion on, normal, slow, 2nd. Play Rolled Octave chords.
Xylophone:	80 8000 000	Perc. on, normal, slow, 3rd, Vib. off.

Vibes:	80 8000 000	Perc. on, soft, slow, 2nd, Vib. on.
Vibes:	80 0000 000	Perc. on, normal, slow, 2nd, Vib. on. Play rolled chords.
Marimba:	80 0000 000	Perc. on, soft, fast, 3rd, Vib. on. Trill single note, or two notes.

The Marimba sound is also a good "Progressive Jazz sound, without the trilling.

Celeste: No Drawbars- Perc. on, normal, slow, 2nd, Vib. on. Play little, quick chromatics between melody notes, as a tinkling celeste would.

**4** For variety, add percussive sounds, without using Percussion.

Celeste: 00 4800 000 Vib. Off. Play a rolled chord, with Expression Pedal open, then roll it back closed.

Harp: 00 4800 000 Vib. Off. Play arpeggios, or broken chords.

For a sharper percussive sound, play melody, (single notes or chords with 00 4808 000, Vib. Off.)

**5** To show off what you already know how to play to best advantage, program 3 songs in a group, using contrast. By that I mean to practice until perfect a group of 3 songs of different types, and practice each registration change, so you can change quickly, without faltering between numbers. Your first song should be your brightest song—an attention-getter, using a louder, brighter registration. Your second song should be a direct contrast. Play your softest, sweetest ballad, with as much expression as you can. Your third song should be one in which you can build up the ending. Play a bigger, louder ending. Then hold the last big chord, until you count to 10, or until you can catch your breath, breathe a sign of relief, then release the chord, and be ready to receive congratulations on your playing, (even if you are alone and congratulate yourself).

Please read these suggestions carefully, then use them. I don't care whether you are a rank beginner, or a long-time player who has been "fooling around" and being discouraged, I guarantee you will be much happier with your own playing if you incorporate these additions to your playing.

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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

## GEORGES BIZET and **CARMEN**

Plainly, it was too great a break with tradition. An opera about a gypsy girl who dies, violently, at the hands of her lover—*onstage*! No, it would not do.

But Georges Bizet could not get the story (by the great French writer Prosper Mérimée) out of his mind. A successful composer of the “pretty” music fashionable in the Paris *salons* and concert halls which were his *milieu*, Bizet felt himself fired by the story; he thought about it with an enthusiasm he had never known before.

He knew the director of the Opera Comique would not approve; he knew his friends would be astounded by his decision. Yet, after literally years of thought, he determined to go ahead with the project, no matter what the

consequences.

He was able to get his way only by agreeing to some compromises. A “pure” character (Micaela) was introduced, and Carmen herself could only be killed in the sunlight, after a “lively” scene which would not depress the Paris audiences.

With his agreement on these conditions, a production was assured, and Bizet was free to begin work. The result was unlike anything he had ever written—more profound, more emotional, more daring in its harmonies, more passionate in its rhythms and melodies.

*Carmen* has been called the “perfect” opera. Such different composers as Wagner, Brahms, Debussy, Strauss and Mahler all proclaimed it a masterpiece; but its true test, as with all

great music, is with its “common” audience—and they have gone to it in opera houses all over the world. The passion of the music; the intrinsic lure of the story with its strange, compelling heroine; the glory of one magnificent aria after another: Bizet never matched *Carmen*—but neither did anyone else.

Thus that time when Bizet let the passion of his convictions overcome the conservatism of the “fashionable” Paris music world must be numbered among music’s most memorable moments.

**HAMMOND ORGAN**

“music’s most glorious voice”